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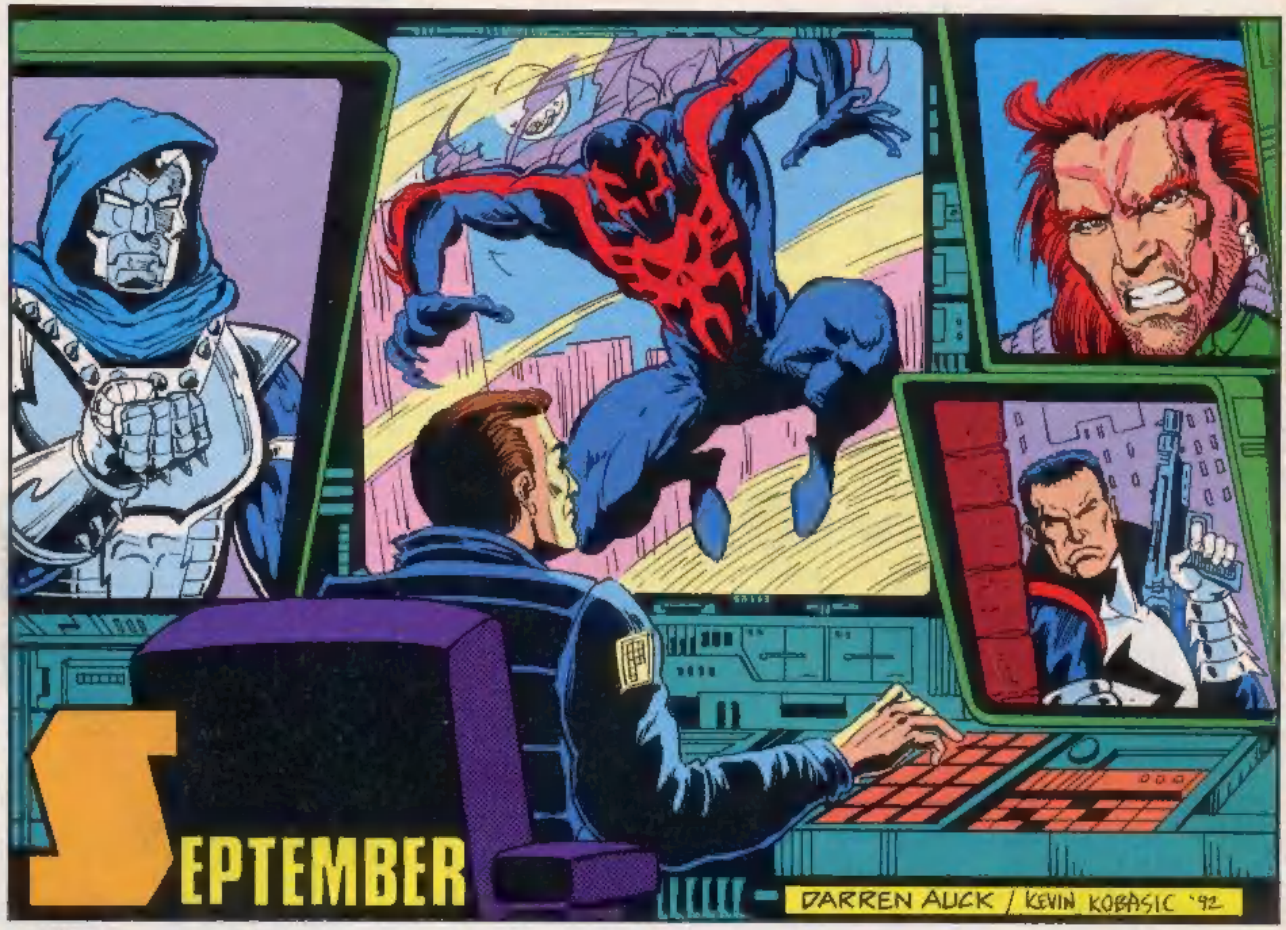



| SUNDAY | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY |
|---|---|---|---|---|---|---|
| | | HAPPY BIRTHDAY GENE COLAN<br>1 | WALT SIMONSON<br>2 | PAT GARRAHY<br>PAT REDDING<br>3 | KENNY LOPEZ<br>PAUL SMITH<br>4 | 5 |
| ARCHIE GOODWIN<br>6 | <br>LABOR DAY<br>7 | 8 | 9 | GERRY CONWAY<br>10 | NEW THIS MONTH:<br>NIGHTSTALKERS<br> | |
| 13 | JIM NOVAK<br>14 | 15 | KEITH WILLIAMS<br>KURT BUSIEK<br>16 | DANNY FINGEROTH<br>17 | 18 | 19 |
| DOUG HAZLEWOOD<br>STEVE GERBER<br>20 | **HAWKEYE** DEBUTS<br>TALES OF SUSPENSE #57, 1964<br> | | PETER DAVID<br>23 | 24 | DAWN GEIGER<br>25 | LOUISE SIMONSON<br>26 |
| BOB SHAREN<br>27 | 28<br>ROSH HASHANAH | 29 | <br>30 | | | |

# 2099

## A MARVEL ODYSSEY

Less than a decade remains before the beginning of the 21st Century, and while many people are already planning festivities to mark the transition into a new era, deep down, most are wondering, perhaps even fearing, what the new century will bring. What new scientific advances lie in this future? What will the map of the world look like a century hence? What resemblance will the average person's life bear to that of today?

Beginning in September, the Marvel Universe of the 21st Century and its heroes will be unveiled in a new line of four monthly series under the blanket title of MARVEL 2099, overseen by new Marvel Editor Joey Cavalieri.

The first of the series is SPIDER-MAN 2099, written by Peter David, penciled by Rick Leonardi, and inked by Al Williamson. October will mark the premiere issue of RAVAGE 2099, plotted and scripted by Marvel founding father Stan Lee, penciled by Paul Ryan, and inked by Keith Williams. Next, in November, comes DOOM 2099, written by John Francis Moore with pencils and inks by Pat Broderick (future issues will be inked by John Beatty). And the year closes with PUNISHER 2099 in December, written by British writers Pat Mills and Tony Skinner, drawn by Tom Morgan, and inked by James Palmiotti.

### FUTURE ORIGINS

The idea for MARVEL 2099 originated with the principal creator of the present day Marvel Universe, Stan Lee. A few years ago, Stan began working with John Byrne on a graphic novel set in the future of the Marvel Universe, featuring a lawman named Ravage. Although this particular project eventually fell through, Stan was still enthusiastic about the idea of portraying the Marvel Universe of the future. A panel of top-level Marvel editors, including Tom DeFalco, Mark Gruenwald, Bob Harras, Ralph Macchio and Fabian Nicieza, put their heads together to begin developing a new series of titles all set in a specific future era. In addition to Ravage, they chose Spider-Man and the Punisher to star in the new books.

It was an idea sure to find audience approval. As Joey Cavalieri pointed out, "Every time they did a story about the future Marvel Universe, whether it was 'Days of Future Past' in THE X-MEN or the Thor of the future in GUARDIANS OF THE GALAXY, the fans liked it immensely and wanted to see those characters again."

Marvel Editor in Chief Tom DeFalco hand-picked Joey, formerly an editor for DC Comics, specifically to edit the MARVEL 2099 line. "It was extremely enticing when Tom mentioned it to me," Joey recalled. "I couldn't leave it alone. I just kept thinking about it. It just seemed like a chance to make a mark on the Marvel Universe in a really fun and creative way." He even started a running notebook in which he kept jotting down ideas for the new titles.

In a sense, Joey says, it became "a chance to create the Marvel Universe all over again. At the very beginning of the Marvel Universe of 2099, there are no super heroes. We start to see them, one by one, just as you did in the early '60's. Who would not be excited by that prospect?" Aiding Joey in supervising the new line is Assistant Editor Sarra Mossoff, whom he calls one of the "unsung heroes" of the books.

Creating a new cast to match the classic Marvel heroes of the 1960's, however, was not an easy task. The lineup that began with Stan's new character, Ravage, expanded as it was decided that the other three series would star new versions of popular modern-day characters. Spider-Man and the Punisher, Joey says, were "naturals."

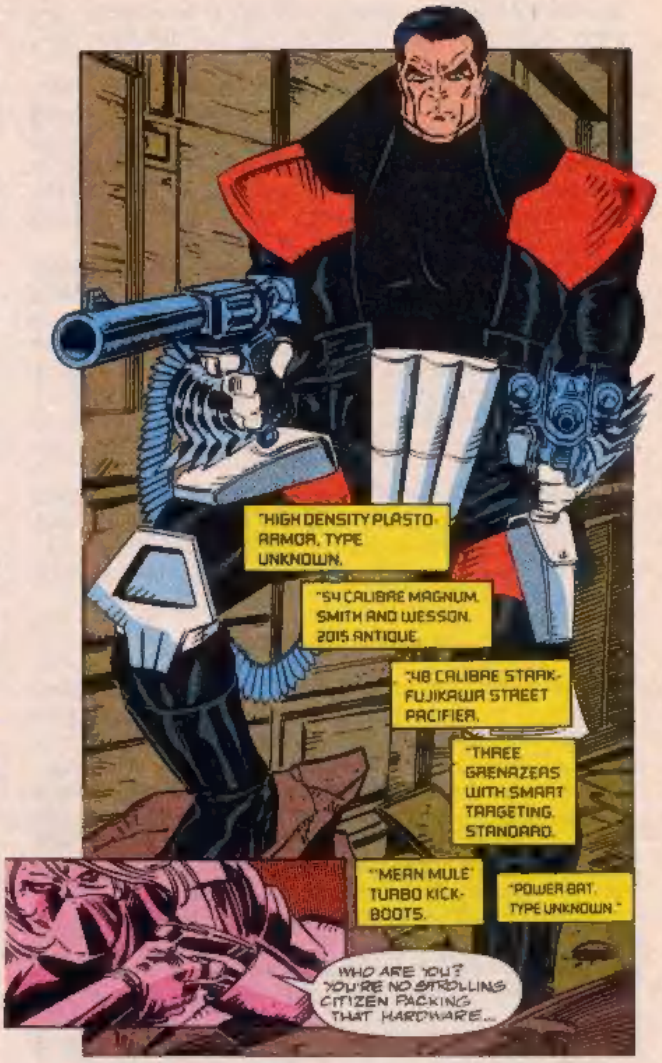
For the fourth slot Marvel editorial chose, not a fan-favorite hero, but Marvel's leading villain. During a discussion at an editorial meeting to determine what the fourth series should be, Editor Ralph Macchio came up with DOOM 2099. "How can you resist that?" Joey asked. "It's very difficult to structure a book around somebody who's traditionally thought of as a villain, but I think you'll be able to see him in a different light."

The MARVEL 2099 series do not yet feature new versions of classic super hero teams, and this is definitely intentional. Super heroes are only just beginning to appear on the Marvel Earth of 2099, and, as Joey pointed out, "What the characters have in common, including Ravage and Doom, is that they're alone. These characters have to fend for themselves and think for themselves."

There were pitfalls Joey was determined to avoid. Even though the world of 2099 is clearly based on the present Marvel Universe, Joey did not want to reveal the future fates of major present-day Marvel characters. For this reason, the Spider-Man and Punisher of 2099 are not descendants of the originals, whose ultimate fates will remain mysteries. As for Doom, that is another story.

## "I was trying to tell them *anything* goes."

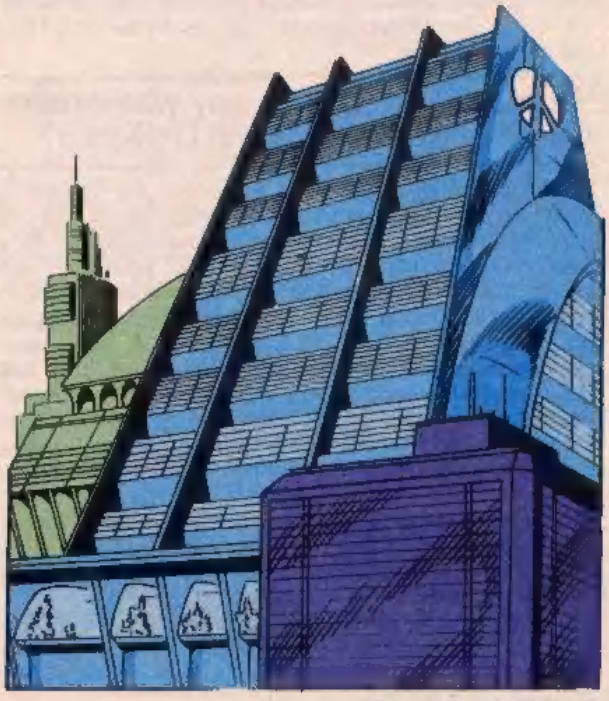
The next step in the development process was the selection of the creative teams for the four series. Stan, of course, would write RAVAGE, and Joey invited various writers to submit proposals for the other three books. He said he had no preconceptions about the milieu of this future universe. "What I was hoping for was works of really unbridled imagination. I was trying to tell them *anything* goes. A lot of people asked me, 'Is this what you want?' and my answer was 'What do *you* want to see? What do you want to write about?'" He ultimately selected the proposals by "those people whose work just knocked me out. They came up with incredible new takes to these characters, a new dimension to a character that is at once familiar, but they manage to show you a side of it that I think you haven't seen before."


"HIGH DENSITY PLASTO-ARMOR, TYPE UNKNOWN.
"54 CALIBRE MAGNUM. SMITH AND WESSON. 2015 ANTIQUE.
"48 CALIBRE STARK-FUJIKAWA STREET PACIFIER.
"THREE GRENAZERS WITH SMART TARGETING. STANDARD.
"'MEAN MULE' TURBO KICK-BOOTS.
"POWER BAT. TYPE UNKNOWN."
WHO ARE YOU? YOU'RE NO STROLLING CITIZEN PACKING THAT HARDWARE...

## *CREATING A WORLD*

The people behind MARVEL 2099 insisted on constructing a believable future Earth based to a great degree on the political and social trends and scientific developments of the real world in which we live. Joey, Sarra and the writers created a "bible" for MARVEL 2099 that established the major aspects of this future world: not only its politics and technology, but also its economy, architecture, fashions, religions, sports, weaponry, and entertainment media. To a considerable extent, this bible evolved from the writers' original proposals for the four series. Joey noted, "Sarra Mossoff, Mark Gruenwald, and I held a writers' symposium at a local hotel. We invited all the writers whose proposals we accepted to the hotel, to pitch ideas around and get a consensus on what this future was going to be like. It was all hammered out in great detail."

By 2099, the United States has become a very different country. The government is effectively run by the major corporations and, reflecting areas of corporate influence, it has fragmented, with the United States in the east, and the Federation of American States (including parts of Mexico) in the south. California has become an island, perhaps due to a natural disaster. The use of the Spanish and Japanese languages has become much more



prevalent. There are widespread border skirmishes, and each government has developed its own high-tech army of superhuman "corporate raiders."

One of the major corporations, Alchemax (for which the new Spider-Man works), basically owns New York and controls most of the East Coast. Money no longer exists in the form of cash; instead, people rely entirely on the use of "debit cards." Police forces do not work for the government, but are privately owned. Class divisions have grown far more pronounced.

Major advances have been made in genetic engineering, and are routinely applied to human beings. Automobiles run on superconductors, not gasoline, telephones have become super-miniaturized, computers and non-humanoid robots are everywhere, and everyone wears body armor for protection against omnipresent crime. The major entertainment medium is virtual reality, and comic books have become so expensive only the wealthy can afford them!

Readers will see what Europe and the rest of the 2099 international scene have become in DOOM 2099, and, Joey said, there are tentative plans for the 2099 books to explore the rest of Earth's solar system within their first year.

## RAVAGE 2099

When he first appears, Ravage is a very different kind of person than the unstoppable one-man fighting machine he later becomes.

Paul Phillip Ravage is the commanding officer of ECO, the "ecological police" force run by Alchemax. He is a friendly, peaceful man who hates violence and supports the rule of law, but when he learns the extent of the corruption at ECO and tries to expose it to the world, the true powers behind ECO launch an attempt on his life.

As a result, Ravage's personality changes radically. He becomes a fierce, implacable vigilante, frightening even to those he helps, dedicated to destroying the corrupt institutions of his time. Though he lives in a world of high technology, Joey says, "A lot of what he uses in his crusade is second-hand stuff that he's rebuilt himself. He feels he's been thrown away by the system and he works with stuff that's been thrown away."

The corporations are not his only adversaries. There are also the Mutroids, criminals from Hellrock, a prison island and dumping ground for radioactive and toxic waste that mutated them into superhuman beings. They are led by Dethstryk, who is destined to become Ravage's deadliest foe.

IF THIS WORKS, MY GENETIC ENCODING WILL BE WHAT IT WAS BEFORE STONE'S LITTLE KILLER COCKTAIL...
...IF IT DOESN'T...
...THEN I HOPE, FOR TYLER'S SAKE, THAT I'M THE MOST OBNOXIOUS GHOST THAT EVER WAS.

## What do you tell the guy who practically created the Marvel Universe?

At first, Joey Cavalieri felt somewhat intimidated by the prospect of editing Stan Lee. "What do you tell the guy who practically created the Marvel Universe? As a matter of fact, it's a lot of fun working with Stan. It's been a real lesson. Sarra and I had lunch with Stan not so long ago, during which he darn near plotted the whole first issue of RAVAGE right in front of us. He'd been thinking a lot about it, obviously." Stan, said Joey, has considerably changed his approach to Ravage since originally working on the concept with John Byrne. "He took the merest kernel of the idea in the piece he was working on with John Byrne and transformed it into something else completely. I think it's because he's been reading a lot of comics lately from the top talents in the business, and saying, 'how can we meet this challenge.' He's very interested in what's going on now. I think RAVAGE reflects a real change in his thinking.

"A lot of people said, 'Well, how are you going to edit him?' He does not bring his ego to the table; he brings only his ideas. He'll tell you five, six, or seven ideas. And if

there's one you don't care for, he'll say, 'Okay, we don't have to do that; we can do this.' If you strike down one idea, there are four more right behind it. He makes it look very easy."

Joey has only praise for artist Paul Ryan's work on RAVAGE. "The storytelling could not be better. It's been a dream working with Paul. He's been extraordinarily enthusiastic about depicting the future. No matter what you ask him, he can do it."

## SPIDER-MAN 2099

Another possible pitfall in creating the Marvel Universe of 2099 was making the future versions of present day Marvel characters too much like the originals. So HULK and X-FACTOR writer Peter David took a very different approach in conceptualizing the Spider-Man of 2099. "In his proposal to me," Joey recalled, "he said this character should zig where the other one zags. So he took everything about the Peter Parker Spider-Man and tried to turn it 180 degrees."

The new Spider-Man is Miguel O'Hara, a young man of mixed Mexican and Irish descent who has become a brilliant genetic engineer for Alchemax while still in his teens. "At the very beginning," Joey said, "he's someone who reaps the rewards of being part of Alchemax. But as a result of his transformation and his dealings with the company, he now has grave doubts about the system he's working for."

Miguel gains spider-like super-powers, but they are not entirely the same as the original Spider-Man's, and they manifest in far more horrific ways. "We discover Spider-Man's powers one at a time, as he does. They evolve somewhat over the first couple of months, so be prepared for a couple of surprises." Joey believes that the biggest surprises lie in how Miguel's transformation will affect his physical appearance. "He does look human, but I think the way his genetic structure has been changed makes it a lot more convenient for him to be Spider-Man than it is for Peter Parker." Indeed, his physical alterations help account for the fact that "A lot more people are afraid of this Spider-Man than they would be of the original Spider-Man. Even his closest friends are afraid of him." Readers may find that, as Miguel evolves, he will remind them as much of Venom as of today's Spider-Man.

Despite all the differences, there are still strong similarities betwen the Spider-Man of 1992 and his 2099 successor. For one thing, there is the character's sense of humor. The new Spider-Man "is very flip, very sharp in the way that the original Spider-Man was," Joey reported, although he acknowledged that "He's a little bit more cynical than his present day counterpart, and he's got every right to be."

**"I said, 'Rick, do you have a garage where you've built one of these?'"**

As for the artwork by Rick Leonardi and Al Williamson, Joey says, "This is the stuff that's generated the most 'oohs' and 'ahs' from everybody who's seen it. You can't ask for better than Rick and Al. Rick's also someone else who's very serious about depicting this future. He's very enthusiastic." In fact, Joey noted, after Rick showed him a series of highly detailed designs for the flying vehicles of 2099, "I said, 'Rick, do you have a garage where you've built one of these?'"

## PUNISHER 2099

Sometimes a man's name can be his destiny. So it is that policeman Jake Gallows becomes the Punisher of 2099. "Like the first Punisher, he has a very strong sense of justice," Joey said. But that sense is violated by what he sees going on around him. As in the case of the original Punisher, his loved ones are murdered, but this killer gets away with it because he can afford to. "He's very rich," Joey explained, "and he can buy his way out of anything. In fact, in this future, you only get police protection if you subscribe to it. It's been privatized and you have to pay. There is a caste of people who do not have credit, who do not have any money. They're poor and therefore, if something happens to them, nobody cares. Jake Gallows feels that this is an outrage, that justice should be for more people than just those who can afford it," even if he has to take the law into his own hands to do it. He will be hunted by the police, who feel he is a renegade, a loose cannon mixing in their business. Jake will retain his police job, and in doing so will maintain a constant source of information and resources. He will be assisted by a police tech who will act as his version of "Microchip."

PUNISHER 2099 is written by Pat Mills, best known to Marvel readers for MARSHAL LAW, and his partner Tony Skinner. They use the series to show a great deal of the advanced technology of 2099. "I told Pat I like the book best when it deals with the technology of the future and crimes that could not possibly happen today," Joey said. "There ain't gonna be no bank robbers!" For example, in the first issue there is a microwave gun: "it burns you from the inside out." But although the new Punisher lives in a high-tech world, he prefers to rely on an ancient, though still highly effective, weapon: his Magnum.

Commenting on Tom Morgan's artwork, Joey said, "It's just intense." Morgan, too, has done a great deal of work on designs for the many aspects of this future Earth. "His work is a complete step up from anything of his you've seen before. He pulled out all the stops."

## DOOM 2099

This series opens when a young, armored man, claiming to be Doctor Doom, appears in Doom's former kingdom of Latveria decades after the sinister monarch had mysteriously disappeared. Can this really be the original Doctor Doom? If so, where has he been for so long, and how has he somehow reversed his own aging? If not, then why did he assume the guise of the nearly forgotten tyrant?

**He is determined to become a force capable of challenging the political and corporate powers that rule the globe. . . .**

Finding Latveria in the hands of its new ruler, the cyborg Tiger Wilde (a former corporate raider), Doom joins forces with a strange gypsy tribe of computer hackers. With them as his allies, the "new" Doom sets out to master the technology of the future. He is determined to become a force capable of challenging the political and corporate powers that rule the globe, and to save it from its rapid descent into chaos. This Doom may be a villain, but there will be times when he demonstrates great heroism.

Writer John Francis Moore may be new to Marvel, but readers may know him from his work with Howard Chaykin as story editor and writer on the *Flash* television series. Joey Cavalieri was fascinated by the way Moore placed Doom within the recent science fiction subgenre of "cyber punk," which deals with giant corporations and advanced, biologically-interactive computer science. "I didn't think it was possible to give that kind of sensibility to a character like Doom. You look at Doom and you think of castles and that kind of medieval milieu." But there is still more to add to DOOM 2099's mix of technology and political intrigue. "This little tribe of cyberpunks that he hangs out with are very mystically-oriented as well. There's always been a strong magical side to Doom. I think we're going to try to bring that out a lot more."

Pat Broderick was recruited for DOOM in part based on his work for ALPHA FLIGHT. His art, which Joey praises as "tremendously detailed and lovingly rendered," has also been seen over the years in GREEN LANTERN, MICRONAUTS and (most recently) ALPHA FLIGHT, among others.

## THE FUTURE OF THE FUTURE

There will, of course, be crossovers among the four MARVEL 2099 books, and, if the line proves successful, more 2099 books will spin off, some featuring brand new characters, others starring more new versions of classic Marvel characters. Joey was very happy with his writers' enthusiasm , and says he "couldn't be luckier" with the artists he has lined up for the 2099 books. He also made a point of praising the work of letterer Kenny Lopez in designing the logos for the four series. "These guys are so *psyched*, their level of enthusiasm is just so high, it's unlike anything I've ever seen before. These guys like each other's work. There's no creative jealousy going on. It's really very synergistic, and everybody is trying to build on what the other person is doing. I don't have to force the issue because they're all for it. They want for there to be a cross-pollination of ideas. They're enjoying their work, and I promise you it's going to show."

## A BEACON OF HOPE

The world of MARVEL 2099 may be very different from our own, but in many ways it is oddly familiar, as well. "Like a lot of good science fiction," Joey Cavalieri pointed out, "it really turns out to be a comment on the way we, as individuals, live now in our society. Also, most science fiction is a reaction to the fears that we have about what the future will be like. And I think these comics address this really well."

**"I think they offer a ray of hope against insurmountable odds."**

As grim as much of this future Earth may seem, it is not a world without good reasons for hope. "I certainly would not like to be told that the next hundred years are going to be the hardest," said Joey. "Why would I want to get up the next morning if I'm told I'm going to be living in a miserable place? What these series do is to take our problems, push them to the absolute max, and then present people who are thrust into the position of doing something about those problems. The mere fact that there are these characters who are doing something about it offsets the pessimism to a tremendous degree. They offer a ray of hope against insurmountable odds. I think that's the definition of a hero." And the four new series that comprise MARVEL 2099 give readers a new set of heroes to help them face what lies ahead in the fast approaching 21st century.

*Peter Sanderson*

# Stan's SOAP BOX

Hi, Heroes!

There I was, just minding my own business, when suddenly Sagacious Steve Saffel, the editorial mastermind behind MARVEL AGE, tossed an interesting question at me.

"After all these years, what does it feel like to return to a regularly issued title, RAVAGE 2099, to create it and work with an editor and an artist?"

Well, I could have simply responded, "Hey, it feels great!" and that would have been that. But it wouldn't have been the whole story. (Nor would it have given me enough material for this column!) Nope, Steve's query really made me think of how it was to create and write a comic book series years ago compared to how it is today.

Perhaps the first thing that comes to mind is the fact that Marvel was a much smaller company in the sixties, when we were grinding out those early issues of FANTASTIC FOUR, HULK, SPIDEY and the rest. In fact, in addition to scripting those stories, I also served as an editor, which made my job awfully easy. You see, inasmuch as I was my own biggest fan, I loved all the scripts I wrote, so I never bothered spending too much time editing them. I was in somewhat the same position as you'd be if you were a student in class, but you were also the teacher! Just imagine the good grades you'd give yourself!

Back then I also served as art director, which was really the most exciting and satisfying part of the job to me! I got to discuss covers, layouts, action and all the other elements that go to make up the visual part of an exciting comic strip with such major talents as Romita, Kirby, Ditko, Colan, Buscema, Everett, Steranko, Ayers, Heck, Kane, Andru, Wood, Severin, and dozens of others. You see, writing a script is a pretty lonely job. You sit by yourself with only your thoughts for company. But working with the artists, discussing the poses and the compostions and the action shots and the covers — especially the covers — that, to me, was the most exciting part of the job!

And now, after all these years, I must be one of the luckiest guys in comics, because I'm getting a chance to do it all over again. Originally, our MARVEL 2099 series was going to be one big comic book which would later spin off into a number of individual series. But, after some bombastic brain-storming with Titanic Tom DeFalco, our ebullient editor-in-chief, and his cadre of co-editors, we decided to go for broke and introduce the entire series as a set, one new title per month, because the MARVEL 2099 concept was just too exciting to hold back!

Each book will have its own artist-writer-editor team. My title is RAVAGE, the one character who has no connection with any present Marvel hero (Unless, of course, we decide to pull a zinger later on and claim that Ravage is really the grandson of Dr. Doom's second cousin on his mother's side!).

And I really lucked out when it came to picking an artist to work on RAVAGE. One of my all-time favorites of the newer breed of Marvel masters is Peerless Paul Ryan. His artwork has always knocked me out, but after seeing his illos when he teamed up with the ever-dynamic DeFalco's scripts and took over the FANTASTIC FOUR art chores, I figured I'd hock one of my portable remote-control teflon-coated No-Prizes for a chance to work with the guy! So guess who's gonna illustrate RAVAGE — and don't tell me you want more hints! Right! It's none other than Riotous Ryan who's gonna breathe life and excitement into the man called RAVAGE!

But there's even more! Since Marvel is no longer the tiny company it was when all this wonderment started, there's now an entire editorial chain of command which supervises the content of each mag. And if you want proof of what a terrific job they do, just consider this: when Marvel started in the early sixties, we produced an average of twelve to fifteen titles a month. Today, we turn out *over one hundred titles* every thirty days! Even with a whole staff of editors and editorial assistants, I'll level with you — I still don't know how they do it!

My editor on RAVAGE is Jolly Joey Cavalieri, the greatest guy you could ever hope to work with. Joey's responsible for the entire MARVEL 2099 line, and take it from me, it's like having a whole, burgeoning world in your charge, a world that is constantly changing, growing and developing. Joey not only has a tight grip on the whole operation, but working with Tom DeFalco and the rest of Marvel's editorial mavens, he's already come up with a zillion comments and suggestions which constantly re-enforce my opinion that the MARVEL 2099 series will be the comic book blockbuster sensation of the decade!

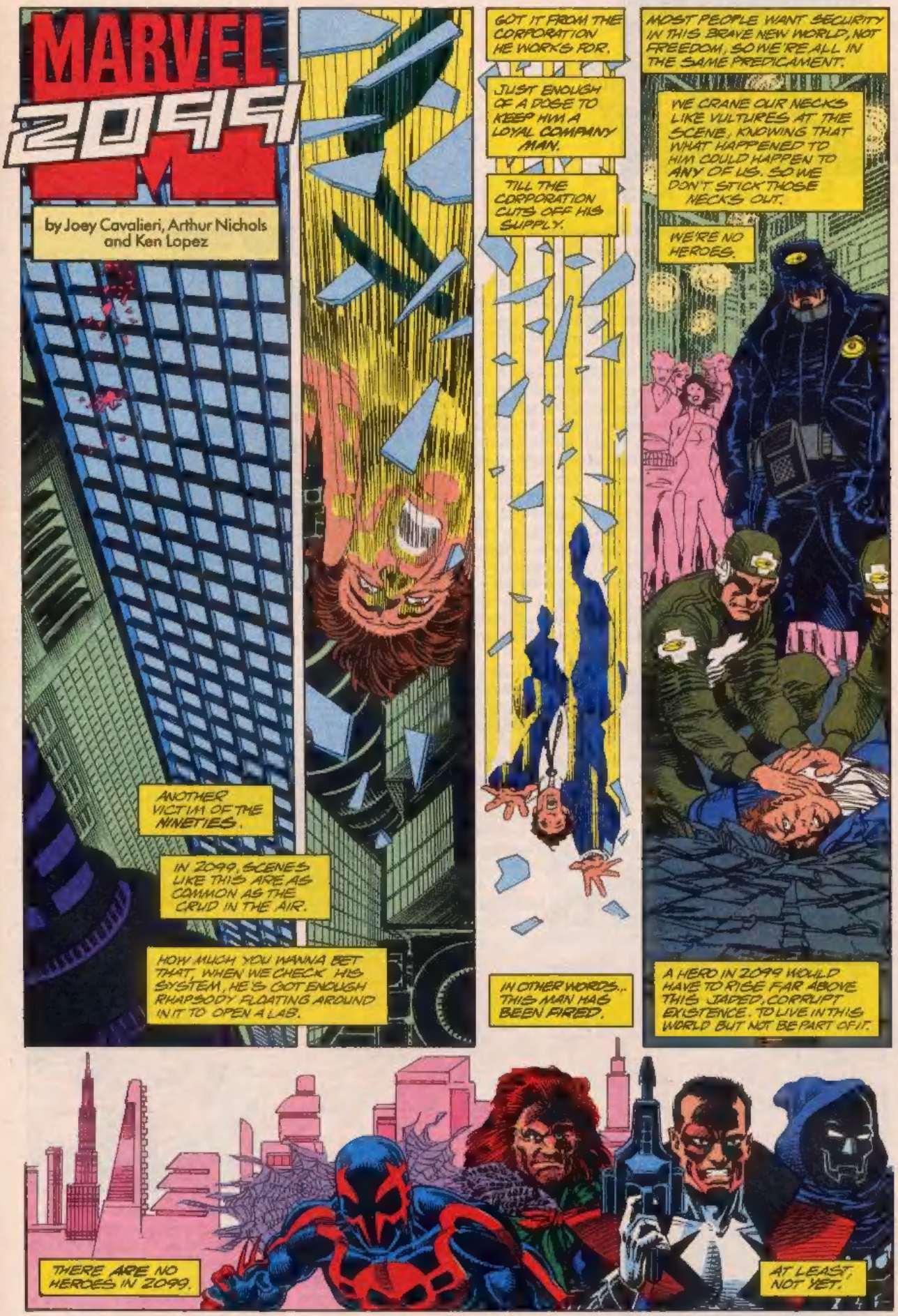
And there you have it — DeFalco, Cavalieri, Ryan, and that new kid on the block, Lee, teamed up in a brand new, ground breaking project which has me just as revved up and rarin' to go as I was, lo! those many years ago, when Spidey, Hulky and Stretcho's fabulous foursome were just a'bornin'!

So, when Sly Stevey Saffel asks what it's like to return to a regularly-issued title, to create it and work with an artist and editor, all I can say is I have to be the luckiest guy west of Peoria to have a chance like this the second time around! There are few things more satisfying than having the opportunity to create something and be part of the process as it evolves and grows and finally attains a life of its own. And, with a co-parent like Paul Ryan, and a mid-wife like Joey Cavalieri, hey — I'm in puppy heaven!

But now, the time has come for us to say "adieu" until next ish. Yet, how much sweeter is a farewell when accompanied by those inspirational words, "littera scripta manet!"

Excelsior!

Stan Lee


MARVEL 2099
by Joey Cavalieri, Arthur Nichols and Ken Lopez
ANOTHER VICTIM OF THE NINETIES.
IN 2099, SCENES LIKE THIS ARE AS COMMON AS THE CRUD IN THE AIR.
HOW MUCH YOU WANNA BET THAT, WHEN WE CHECK HIS SYSTEM, HE'S GOT ENOUGH RHAPSODY FLOATING AROUND IN IT TO OPEN A LAB.
GOT IT FROM THE CORPORATION HE WORKS FOR.
JUST ENOUGH OF A DOSE TO KEEP HIM A LOYAL COMPANY MAN.
TILL THE CORPORATION CUTS OFF HIS SUPPLY.
IN OTHER WORDS... THIS MAN HAS BEEN FIRED.
MOST PEOPLE WANT SECURITY IN THIS BRAVE NEW WORLD, NOT FREEDOM, SO WE'RE ALL IN THE SAME PREDICAMENT.
WE CRANE OUR NECKS LIKE VULTURES AT THE SCENE, KNOWING THAT WHAT HAPPENED TO HIM COULD HAPPEN TO ANY OF US. SO WE DON'T STICK THOSE NECKS OUT.
WE'RE NO HEROES.
A HERO IN 2099 WOULD HAVE TO RISE FAR ABOVE THIS JADED, CORRUPT EXISTENCE. TO LIVE IN THIS WORLD BUT NOT BE PART OF IT.
THERE ARE NO HEROES IN 2099.
AT LEAST, NOT YET.

# GoThman

## 2099

## Project

HaCsA

TMD - Telsar - Mixx - Fullbeard - JDStruits
Groveman - Jinx - MMMBacon - Seo - Dell4C
Solomon Grundy - Neon Vincent -|- Gothman -|-